Tetrazzini Dazzles Again As Gilda in "Rigoletto"

Her Singing of "Caro Nome" a Marvellous Exhibition—Renaud Gives a Masterful Impersonation of the Jester.

By Sylvester Rawling.

ETRAZZINI, appearing for the afth time at the Manhattan Opera-House last night, set for herself a harder task than any she has undertaken in New York. She portaged Gilda, in "Rigoletto," of which trayed Gilda, in "Rigoletto," of which the protagonist unmistakably is the impersonator of the title part. In this interest onic side of operatic performances. If the protagonist unmistakably is the impersonator of the title part. In this interest onic side of operatic performances. If the protagonist unmistakably is the impersonator of the title part. In this interest onic side of operatic performances. If the protagonist unmistakably is the impersonator of the title part. In this interest onic side of operatic performances. If the protagonist unmistakably is the impersonator of the title part. In this interest onic side of operatic performances. If the protagonist unmistakably is the impersonator of the title part. In this interest onic side of operatic performances. If the protagonist unmistakably is the impersonator of the title part. In this interest onic side of operatic performances. If the protagonist unmistakably is the impersonator of the title part. In this interest onic side of operatic performances. If the protagonist unmistakably is the impersonator of the title part. In this interest onic side of operatic performances. If the protagonist unmistakably is the impersonator of the title part. In this interest onic side of operatic performances. If the protagonist unmistakably is the impersonator of the title part. In this interest onic side of operatic performances. If the protagonist unmistakable is the protagonist unmistakable in the protagonist unmista laureis in "Lucia," where she has the one great scene all to herself.

There was another big audience to greet the new star. Every seat was taken and, if the limit of standing toom were not exhausted, moving about was no easy matter. The fashionable quality of the gathering was shown by the number of late arriels. Those who were curious only to see and hear Tetrazzini knew that she did not appear until the second act and did not hurry. But the major part came in time for the whole performance. One of the earliest to arrive was Earnes who an There was another big audience to quality of the gathering was shown by the number of late arrights. Those who were curious only to see and hear Tetrazzini knew that she did not appear earliest to arrive was Eames, who applauded most generously at every op-

When Gild. appeared in the garden of her father's house she was warmly welcomed. At first, her voice and Rigoletto's did not seem to blend properly. There was a marked recurrence, too, on the part of the prima donnation to those peculiar childish tones that were noticed unfavorably at her first appearance. But she improved steadily until in the "Caro Nome" she fairly excelled herself. Her high notes were of surpassing beauty. Clear, bell-like, full, ringing, they held the house breathless. The ease with which she carried them was marvellous. Walaing about, apparently without concern, stooping, turning her back to the audience, she held them, swelled them, dwindled them, stopped them and picked dwindled them, stopped them and picked than up again at will. The house broke into a tumuit of applause. There was no ending it until she consented to sing the aria all over again, better,

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apartment betel, the first be built in Newport, will illes May 1, 1909, according to an announcement to-day by Carl Berger, manager of the Hotel Gotham.

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Mr. Berger, who has spent twenty-two summers in Newport, says that work will begin soon and the hotel will be open from May 1 to Nov. 1 each year. The capital will be furnished by some of the men interested in the Hotel Gotham.



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here were nine curtain calls, in which she insisted that all the principal sing-ers and Campanini should share. In he scene with her father in the Duke's palace she was not so effective; but again in the quartet of the last act she took the predominant place, and nearly everybody remained to pay her final tribute when the opera was over.

Renaud's Fine Rigoletto. Renaud evidently was on his mettle

instance the Jester was that distin- to be considered concert will serve the guished artist, Maurice Renaud. That the prima donna was able to contend against this handleap and succeed is well be abandoned. But Renaud's sing
was all run-down, and so nervous more of a triumph for her than to win ing last night also was of significant could not do anything. The doctors eloquenca.

Bassi, as the Duke, was not in his me no good. best voice, but he used discretion, and wrote to Mrs. Pinkham for advice and

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